
Viewing

Whether students are viewing a picture, an illustration, a sign, a magazine, a television cartoon, an advertisement, a commercial, a DVD, a social networking site on the Internet, or any other visual text, they need to make sense of it and respond appropriately.

“Being literate in contemporary society means being active, critical, and creative users not only of print and spoken language but also of the visual language of film and television, commercial and political advertising, photography, and more” (International Reading Association/National Council of Teachers of English, 1996, p. 5).

Viewing is an important part of literacy. In today's world, students need to comprehend and integrate visual knowledge with their other literacy knowledge (Tompkins, Bright, Pillard, & Winsor, 1999). They need to construct meaning from oral, print, and other media texts. As students view visual texts, students need to use a range of viewing skills and strategies to make sense of the images and accompanying oral and print language. Students need to connect meanings in the texts to prior knowledge and experiences, and consider the pragmatic issues associated with the images including:

- What is the message?
 - For whom is the message?
 - What is the purpose of the message?
 - What have I learned about the topic, about myself, and about others?
 - Whose point of view is presented?
- (Brunner & Tally, 1999)

The viewing strand of the English language arts curriculum helps Middle Level students develop the knowledge, skills, and strategies to analyze and evaluate visuals and multimedia texts that use visuals. Viewing enhances students' listening skills when they attend to the non-verbal communication and the visual elements, video, television, film, and multimedia. Viewing enhances reading when students attend to the visual(s) accompanying print (e.g., charts, diagrams, illustrations); specific textual techniques (e.g., colour, layout, symbols); and the assumptions, perspectives, and quality portrayed in a variety of media (e.g., photographs, plays, DVDs).

“Our students are growing up in a world saturated with media messages, messages that fill the bulk of their leisure time ... yet, they receive little or no training in the skills of analysing or re-evaluating these messages, many of which make use of language, moving images, music, sound effects, special visual effects, and other technologies that powerfully affect our emotional response” (Hobbs, 1997, p. 7).

Characteristics of Effective Viewers

Just like listening and reading, viewing is an interactive-constructive process in which the viewers comprehend and respond to the text according to what they know and need to know. Effective viewing requires the viewer's attention and participation. Viewing is an active process that requires students to construct meaning using a range of strategies before, during, and after viewing.

Effective viewers:

- value viewing as a means of learning and enjoyment
- determine their own purpose(s) for viewing
- recognize their role in active viewing
- concentrate and are able to refocus if they become distracted
- make connections between their prior knowledge and the information presented
- evaluate the message and motive
- recognize the main ideas and supporting details
- distinguish fact from opinion
- determine bias, stereotyping, and propaganda.

Students need to view widely and critically a range of visual texts including DVDs, film, three-dimensional models, dance, graphics, drama, photographs, gestures, and movements. As demonstrated by these examples, some visual forms may include oral, print, and/or other media texts.

Developing effective viewing abilities cannot be left to chance. Active viewing experiences should be structured into daily English language arts activities.

The Viewing Process

Viewing is an active process of attending to and comprehending texts that have visual images or features. Viewing requires students to construct meaning by interpreting images, symbols, and other visual cues in conjunction with the accompanying sound or written components.

Proficient viewers use a range of strategies before, during, and after viewing. Students can extend their viewing abilities when viewing instruction is structured and modelled.

Pre-Viewing (BEFORE): Preparing to View

Effective viewing requires that students be prepared for what they are about to see. Students prepare to view by activating their prior knowledge, anticipating a message, asking questions, and setting a purpose for viewing.

Viewing (DURING): Engaging in Text

Effective viewers participate actively in the viewing experience and consciously construct meaning as they interpret the visual text. Students view the visual text to understand the message by attending, seeking and checking understanding by making connections, making and confirming predictions and inferences, interpreting and summarizing, pausing and reviewing, and analyzing and evaluating. Students monitor their understanding by connecting to prior knowledge and experience, questioning, and reflecting. As in listening, Middle Level students need encouragement to make jot notes or work from visual organizers.

Post-Viewing (AFTER): Responding, Reflecting, Reconstructing, and Extending Understanding

After viewing, students should be given opportunities to respond personally, critically, and creatively to visuals. Students can recall, reflect, analyze, synthesize, evaluate, and create. They can also “re-view” what they have seen.

The Language Cues and Conventions in Viewing

Viewing requires students to attend to the verbal and non-verbal cues of a range of oral, print, and other media texts, including the following:

Pragmatic Cues

- Who created this presentation? For whom?
- What is the purpose of the presentation?
- When was it created? Why was it created?
- Whose point of view is represented?
- What view of the world is presented? Beliefs?
- Whose points of view are not represented?

Textual Cues

- What form has the presenter used?
- How are the ideas organized? What images signal this organization?
- What conventions of text help us understand the key ideas?

Other Cues

- What other features of this visual text (e.g., gesture, movement, sound effects, camera angles, colour, acting, graphs, charts, diagrams) help us understand the message?

Effective viewers attend not only to the language (verbal and non-verbal) cues of the text but also to the other non-verbal and visual cues or features

including the graphics, the diagrams, the movements, the background and foreground, the shapes, colours, and the gestures embedded in the text.

An effective English language arts program includes a range of rich, varied, and inclusive texts and tools including:

- visual and multimedia in a range of text types (e.g., television dramas, documentaries, stage plays) and forms (e.g., posters, photographs, brochures, maps, leaflets, DVDs, CD-ROMs)
- information technology and productivity tools (e.g., Internet access, digital cameras, video cameras, scanners, DVD players, audio players and records, overhead and multimedia projectors)
- print and visual media in a range of text types (e.g., narrative, explanatory, poetic) and forms (e.g., anthologies, magazines, graphic novels)
- current reference materials (e.g., dictionaries, handbooks, thesauri, how-to manuals).

Supporting the Viewing Strand

The viewing strand includes guided and independent opportunities. Guided viewing is structured using pre-viewing, viewing, and post-viewing activities. Independent viewing can be done for extension and application, and for enjoyment.

Middle Level English language arts teachers can support the viewing strand by:

1. providing many opportunities for students to practise and extend their viewing skills and strategies
2. modelling and discussing effective viewing behaviours and strategies
3. planning viewing lessons and mini-lessons that ensure students achieve the outcomes for the viewing strand
4. helping students use viewing for both learning and enjoyment by modelling both efferent and aesthetic stances (Rosenblatt, 1983).

Each of these four points is described more fully in the sections that follow.

1. Provide many opportunities for students to practise and extend their viewing skills and strategies.

Students require purposeful viewing experiences that include a range of visual media (including CDs and DVDs). Students need to view visual media for a variety of purposes and, like listening and reading, employ comprehension strategies to help gain new insights. Viewing thoughtfully and critically what may

seem common place to students will help them grow in their literacy.

Middle Level teachers can incorporate visuals throughout each unit of study. Teachers can expose students to a range of visuals including charts, graphs, photographs, paintings, sculptures, dance pieces, drama performances, book illustrations, posters, print advertisements, commercials, films, DVDs, and computer visuals (including hypertext). It is important to provide time to discuss and “take a second look.” Teachers can provide time for students to share their thoughts and feelings in a viewing log or journal, and respond to students’ entries.

2. Model and discuss effective viewing behaviours and strategies.

Middle Level students benefit from their teachers modelling and discussing the viewing behaviours of effective viewers. The chart on page 8 highlights effective viewing behaviours.

Using **Think Alouds** (Davey, 1983), teachers can model the kind of thinking and strategies that effective viewers use, for example:
What is the visual about? What is the purpose and the point? Why is it here? What does it assume?

Middle Level teachers can use strategies such as **View, Pause, Predict, and Think Aloud** to model and verbalize thoughts and strategies for viewing and considering the text and subtext. Teachers can use the pause function in a video, for example, in order to model making predictions and reflecting upon, talking about, comparing, and critically evaluating key points in the visual texts. Periodically, teachers can stop an information CD-ROM, for example, to question a statement, an opinion, or a perspective. Encourage students to make notes or talk to a partner during pauses and to consider not only the information being presented but also the techniques being used.

Key Questions When Viewing

Middle Level students can learn to ask key questions such as the following before, during, and after viewing.

Some Questions for Students to Consider Before Viewing.

Do I:

- think about what I am going to see
- think about what I already know and need to learn from the visual text
- consider why I am watching/viewing and set a purpose
- consider the format of the visual presentation

- think about what viewing strategies I need to use?

Some Questions for Students to Consider During Viewing.

Do I:

- focus my attention and minimize distractions
- question and find meaning
- make and confirm/adjust predictions
- make and confirm inferences
- replay/review
- identify key ideas and underlying message or assumptions
- consider how relevant or reliable the information is but remain open-minded
- make notes or visual organizers
- note techniques and special effects used to enhance or clarify message
- consider the ethics of what is being presented?

Some Questions for Students to Consider After Viewing.

Do I:

- reflect, recap, react, and evaluate what I have seen
- consider the preferred response from the intended audience (e.g., buy, laugh) and then consider my response
- consider the impact of the visual text and the techniques used (e.g., choice and size of images)
- consider my questions
- make notes or concept maps
- build on and extend what I saw by listening, reading, representing, speaking, or writing?

3. Plan viewing lessons and mini-lessons that ensure students achieve the outcomes for the viewing strand.

In addition to the Sample Lesson Planning Guide for Viewing on page 9, teachers might like to use one of the following lesson strategies and guides.

Lesson Strategies

Teachers can use a **Directed Viewing-Thinking Activity (DVTA)** when guiding students through a visual work or presentation. The focus in a DVTA is on making observations and predictions, formulating questions, and confirming or rejecting ideas before, during, and after viewing.

Step 1: Activate the background knowledge by looking at the title and any visual cues available.

- Step 2: Make predictions about the content of the work and support predictions with reasons. Set a purpose for viewing.
- Step 3: Have students view the work, keeping their predictions and purpose in mind.
- Step 4: Have students confirm or reject predictions by finding proof or supporting information in the work.
- Step 5: Have students continue to view the work with different purposes or foci for viewing and to find evidence in the visual text for students' ideas and conclusions.

Teachers can use a **Picture Walk** (Richards & Anderson, 2003) when guiding the “reading and viewing” of visual texts by asking students to “pre-view” and then to “look closely” and critically at the visual elements that complement the print. The students can be encouraged to consider prompts such as: What do I see? What do I think? What do I wonder? Students can also be guided through a combined print-picture text with prompts such as those recommended by Dean & Grierson (2005): Look at the first illustration. What do you think this text is about? Where do you think it takes place? Why? Does this picture remind you of anything? Turn the page. What do you see? What do you think is happening? What do you think will happen next?

Mini-lessons

Mini-lessons are an effective way to discuss and model the following viewing strategies.

Some useful mini-lessons for the Pre-viewing Phase include:

- activating prior knowledge
- anticipating a message
- asking questions
- setting purpose
- developing criteria
- noting techniques and special effects.

Some useful mini-lessons for the During Viewing Phase include:

- seeking and checking understanding
- making and confirming predictions and inferences
- analyzing and evaluating
- interpreting, questioning, and summarizing
- pausing and reviewing.

Some useful mini-lessons for the After Viewing Phase include:

- making connections
- responding personally and critically
- checking comprehension
- questioning a visual text's view of the world

- analyzing techniques for impact.

Viewing Guides

Middle Level teachers can prepare and provide viewing guides for students.

A Sample Viewer's Guide for a Visual (e.g., Photograph)

Pre-Viewing (BEFORE): Because of advances in technology including rockets and satellites, people on planet Earth are able to look at the planet from another angle. The ability to see our planet from space allows us to study aspects of our world from many different angles. If you were able to view Earth from space what would you like to view? Why?

Viewing (DURING): Consider the following photographs of Earth from space. What do you notice about Earth in each of the following photos?

Photo 1: Earth over the lunar North Pole, taken from *Clementine*, March 1994

Photo 2: Earth partly covered in clouds, taken from *Apollo 16*, April 1972

Photo 3: Mount Everest and the Himalayas, Tibet and Nepal, taken from *Space Transportation System 66*, November 1994

Photo 4: “Blinded by the light”, *Globe and Mail*, January 12, 2002.

What does each of these photographs tell you? From what perspective is each photo taken? How is this perspective different than the perspective in which you see the Earth? How do the images (e.g., of geographical forms) differ? How would you know about these differences without captions?

Post-Viewing (AFTER): Which photograph appeals to you the most? What emotion did the photograph evoke in you? Which photograph would, in your opinion, be worthy of being made into a poster? Why?

Photographers use different techniques including colour, pattern, action, and perspective to capture our attention. Perspective in a photograph is the technique of representing the size and distance of objects as they might appear to the eye. After analyzing and observing these photographs, from what perspective are the photographs taken? How do the photographers use size and distance to convey their perspective?

Pretend you are a Martian viewing the planet Earth from one of the perspectives shown in the photographs. Write a postcard to your friends at home describing the things you see.

OR

Write a short story using one of the photographs as the setting for your story (based on Farrell et al., 2001, pp. 823-827).

A Sample Viewer's Guide for a Film, Video, or DVD

Pre-Viewing (Before)

- What do you think people from another part of the country or world should know about Saskatchewan if they are to be enticed to visit the province for the first time on a one-week vacation?
- What should be the first image to capture the potential tourist's attention?

Viewing (During)

- As you watch an infomercial promoting tourism in Saskatchewan, answer the following questions: What is the purpose of this infomercial? What is the main point or message presented?
- As you watch the infomercial for a second time, note the following production elements: opening shot; sound, music, and voice used to introduce infomercial; facts presented about the province; opinions presented about the province.

Post-Viewing (After)

- In your journal (or notebook) explain your initial impression of the infomercial. With what details did you identify? How do you think peoples from another part of the country or world would identify with these details?
- Which aspects of the infomercial do you think worked best and why?
- View the infomercial a third time. As you watch again, note the production qualities and your response to them. Divide your page into two columns. In column one, note the following production qualities: quality of the script; quality of directing; quality of images; quality of sound (language, music, voiceovers); quality of graphics; overall quality. In column two, write your evaluations of each of these qualities.
- Prepare three storyboards for the opening three scenes of what you think could have been a more effective infomercial to promote tourism in Saskatchewan.

Students encounter thoughts, ideas, and feelings by viewing and, when appropriate, should be given many opportunities to view a variety of visual texts (e.g., photographs, graphics, cartoons, advertisements), drama (e.g., tableaux, improvisation, live theatre), and multimedia (e.g., DVDs, television, CD-ROMs). As students listen and read, they also need to "read" the visual messages.

Visual Text Conventions

Teachers need to guide, model, and discuss the techniques and elements that are used to construct a range of visual and multimedia texts (see chart on page 6).

4. Help students use viewing for both learning and enjoyment by modelling both efferent and aesthetic stances.

When Middle Level students view, they can take both efferent and aesthetic stances (Rosenblatt, 1983).

Teachers should model and give students strategies for viewing that help students take an **efferent stance**. Viewing to learn or for information requires students to develop and to use key skills to acquire knowledge. Key skills and strategies include:

- Asking questions
- Using prior knowledge to make inferences and predictions about what is to be viewed
- Recognizing what they do not know
- Synthesizing information or creating summaries (What do I need to remember from this visual text?)
- Knowing when to adapt the viewing approach to the situation (e.g., Do I need to take notes, pause, re-play, conduct research, check facts or claims, use a dictionary, compare with other presentations?)
- Taking a critical stance by considering the deeper meanings, implications, limitations, or biases portrayed in the visual text.

Teachers also can model and give students strategies for viewing to educate students' imaginations or to take an **aesthetic stance**.

Proficient viewers usually assume an aesthetic stance when they view for pleasure. They can (1) enter in – building a mental picture and figuring out what the visual text is about, (2) move through – considering the visual text and their own experiences as students construct meaning, (3) examine what is known – using and developing ideas to rethink what they have learned from the visual text, and (4) take a critical stance – moving away from personal involvement to consider deeper meanings and connections between the visual text and social and cultural issues (Langer, 1998, pp. 16-23).

Conventions of Visual Texts

Medium	Forms	Techniques and Elements
Print Media	e.g., newspapers, magazines, newsletters, leaflets	e.g., captions, layout, graphics, charts, tables, diagrams, pictures, flowcharts, logos, headline fonts (style, size, and placement), white space, spacing, proportion, pictures (figure, foreground/background), colour, shape, borders/wraps
Visual Media (two-dimensional representations)	e.g., photographs, illustrations, pictures, posters, billboards, comics, cartoons, drawings, brochures, maps, collages, leaflets, print advertising	e.g., subject, medium, composition, arrangement, visual elements including foreground/background, colours, shape, line, light, shadow, camera angle, focus/focal point, movement, frame/panel, balance, text/copy
Multimedia	e.g., films (dramas, science fiction, westerns, documentaries, news), DVDs, stage plays	e.g., scenes, story elements (setting, plot/sequence, character, dialogue), production elements (camera shots, camera movements, colour and lighting, transitions, special effects [SFX], makeup, costumes, sets, props, blocking)
	e.g., television dramas, children's shows, nature shows, documentary shows, special interest shows, advertising	e.g., scenes, story elements (setting, plot/sequence, character, dialogue), production elements (shots, camera movements, symbols, colour and lighting, graphics, logos, transitions, special effects [SFX], makeup, costumes, sets, props)
	e.g., desktop publishing, Internet websites, home pages, e-mail, browsers, search engines, simulations, and emerging technologies	e.g., graphics, pictures, animation, hyperlinks, anchors, colour, typefaces, spacing, proportion, continuity, models, clips, slides, illustrations, displays

As students view a visual or multimedia text, students need to ask questions such as:

- How does what I am seeing make me feel?
- Where and when does this take place? How do things look and how might they taste, feel, and smell? How is this similar to what I know or have experienced?
- Do I identify with any of the characters or the situation or the point of view? What would I do if I were there and experiencing these events or this experience?
- Does what I am seeing involve a conflict? If so, what is it? How might it be resolved?
- Does what I am seeing involve humour? If so, what makes it humorous?
- What main images, ideas, symbols, or themes are found in this visual text?
- What can be learned from this visual text?

Responding to Visual Text

Teachers can help students develop their viewer responses. A visual text invites a variety of responses such as personal, critical, and creative.

A **personal response** invites students to consider: What feelings and responses did the text evoke for me? Why did I respond this way? Do I agree or disagree with what I have seen? Why? Do I like it or not? Why? Have I learned or experienced what I wanted to learn or experience?

A **critical response** invites students to consider: What is the purpose, message, values, and artistry of the visuals found in the various media? Print, television, film, the Internet, radio, and advertising are powerful sources of information and opinion in our lives. What we view, hear, and read from the various media in our society can shape how we think about ourselves, what we believe, what we value, and, even, how we behave and dress. Middle Level students need to be aware of these influences and how they can be influenced by them. Students need to learn the critical viewing skills and strategies that help “deconstruct” visual texts such as television programs, video games, advertising, CD-ROMs and other texts found in our culture. To this end, teachers should ensure that students can ask important questions including:

- What is the surface text (i.e., subject and what is being portrayed about that subject) and subtext (i.e., underlying messages, values, biases)?

- For whom is this message intended? Who wants to reach this audience and why?
- From whose perspective is the message presented?
- What individuals are represented in the medium and what individuals (e.g., gender, culture, age) are absent?
- Who owns or supports this medium and what impact does such ownership have on its content?
- How was the text constructed? What technique(s), language, and artistry were used to create the effect or impact of the visual text? What elements are used to get and hold the viewer's attention?
- How do my values, biases, and life experiences coincide with the visual messages to produce meaning for me? (*EduAction*, 2000, p. 2).

Teachers can help students understand that the text of a web page, video, poster, print advertisement, or other medium is its content and that underlying that content are values and biases. Students should learn to view a media text on two levels: (1) the surface text and the ideas and messages portrayed, and (2) the subtext and the underlying meaning of these messages (which can be deliberately obscured). Students also can point out that some images, graphics, tables, or other features are present simply to enhance or facilitate the understanding of other components of the text (e.g., a diagram in an encyclopedia clarifies the written text).

Online texts use many similar conventions to print texts but are often multi-linear, arranged in hypertext formats, interactive, and contain unconstrained amounts of information (Kymes, 2005). The mere use of the technology, however, does not increase the value of these texts or Middle Level students' comprehension of these texts. Students often mistake their ability to move around on the Internet and in other digital texts as the ability to read and to comprehend the information found there. Students must be taught not only how to navigate these texts but also how to comprehend and to seek information (just as they would when they "read" print). Middle Level teachers can guide students to apply their existing knowledge of texts and their "reading" strategies to online environments (Schmar-Dobler, 2003). Skilled readers and viewers of digital texts generally use a variety of strategies (Pressley, 2000) including:

- setting purpose
- activating prior knowledge and consciously relating new ideas to their own knowledge of the same or similar topics
- recognizing text structure and quality
- skimming, scanning, and selectively looking for details

- identifying main ideas and important details
- making inferences and drawing conclusions
- interpreting and questioning the author
- re-viewing and making notes to retain key information
- synthesizing and reviewing information
- evaluating critically the ideas presented.

The **Internet** is a valuable medium for communication and information; however, using it wisely and safely requires critical thinking skills. Teachers will find a number of resources to help students develop these skills listed in the core and additional resource lists that accompany the Middle Level curriculum.

A **creative response** invites students to consider: How can I build on and extend the text (e.g., creating new texts, dramatizing, imagining self as character or producer)?

Teachers will find that using dialogue and split-page journals as well as discussions and guided viewing activities will help extend Middle Level students' viewing responses.

Contrasting Proficient and Ineffective Viewers

Proficient Viewers	Ineffective Viewers
Before Viewing	
<ul style="list-style-type: none"> • Think of viewing as an active process for learning and enjoyment • Prepare for viewing situations whenever possible • Consider prior topical and linguistic knowledge • Build background knowledge on the subject • Know purpose and anticipate message • Consider who created the visual text for whom, when, where, and why 	<ul style="list-style-type: none"> • Think of viewing as simply entertainment • Do not know why they are viewing • Do not expect to learn anything of importance • Do not think about the topic, the language, or the format of the presentation • Are not interested in who created the visual text or why
During Viewing	
<ul style="list-style-type: none"> • Give complete attention to the viewing task • Tune out distractions • Make notes to ensure viewing is more effective • Use purpose to determine what to make as notes and what to attend to or re-view • Note the techniques and conventions (e.g., colour, sound, music, layout, visual effects, symbols) employed to create and enhance message • Concentrate on purpose of message and underlying assumptions • View sceptically to understand underlying purpose or motive • Pause, rewind, and re-view 	<ul style="list-style-type: none"> • Are inattentive or easily distracted • Watch for simple action, plot, or body language but not detail, technique, or underlying messages • Tune out anything that does not “grab” their attention • Do not make notes • Do not recognize underlying messages • Do not notice techniques used to create particular visual effects • Do not pause, rewind, or re-view
After Viewing	
<ul style="list-style-type: none"> • Decide if they have achieved own goal for viewing • Consider if the presentation made sense, or fit with what they know or believe to be true • Respond personally and critically to what is seen • Determine any bias, stereotyping, or propaganda • Consider what was learned about topic, self, and others • Seek additional information, opinions, or viewpoints 	<ul style="list-style-type: none"> • Are uncertain about what was seen • May have a limited personal response but are unable to respond critically or evaluate what was seen • Are unable to connect visual text to prior knowledge or experiences • Do not seek additional information, opinions, or viewpoints

Sample Lesson Planning Guide for Viewing

Outcome(s): (What will students learn and be able to do as a result of this activity?)

Assessment and Evaluation: (What do students not know or do as viewers? What evidence will I look for to see if students have achieved the outcome? What criteria and guidelines will help students know what is expected in this lesson?)

Task: (What is the task? What demands will the visual text make on students? What viewing skills and strategies do students need to comprehend the text? What do students already know and do as viewers?)

Preparing to View: (What pre-viewing activities will help the students prepare to view? How will they access their background knowledge on the subject and think about what they know about the topic? Is there key information or vocabulary regarding visual elements that students need to know? Are there things that students should know about the medium in which the ideas or images are presented? How will students be supported in setting a purpose for viewing?)

During Viewing: (What strategies can students use to understand what they are viewing? What supports can I provide? How will students make personal connections, identify parts that confuse, monitor understanding, and note and recall important ideas? How will students make and confirm predictions, make inferences, evaluate, and reflect upon what they are viewing?)

After Viewing: (What activities or guidelines will help students follow up on the viewing, review what they have seen, clarify their ideas, and reflect upon the text? What activities will help students analyze and synthesize what they have seen with prior learning? What activities will help students evaluate the text and draw conclusions? Will students have an opportunity to re-view the text?)

Sample Teacher Checklist to Support Viewing

1. Do I model effective viewing skills to extend and complement students' viewing skills and strategies?
 - ☐ view and discuss different visual texts with students
 - ☐ provide visual experiences and activities for students to discuss and analyze
 - ☐ employ and model a variety of strategies to help students respond to visual texts
2. Do I use and help my students use a variety of media and a range of texts to learn?
 - ☐ read and view print media including newspapers, magazines, leaflets, and brochures
 - ☐ view visual (two-dimensional representations) including photographs, illustrations, pictures, posters, cartoons, drawings, maps, and print advertising
 - ☐ view visual (three-dimensional representations) including sculpture, tableaux, mime, and dance pieces
 - ☐ view multimedia including films, videos, DVDs, stage plays, and television
 - ☐ use informational technology tools including Internet websites, e-mail, CD-ROMs, word processors, scanners, and digital cameras
3. Do I use mini-lessons to instruct students in making sense of non-verbal aids and visual images to enhance the development of viewing skills and strategies?
 - ☐ analyze what individuals and groups of students need to know and build on what they already know
 - ☐ provide direct instruction and model critical viewing strategies
4. Do I provide opportunities for students to respond to, interpret, and critically evaluate visual, dramatic, and multimedia texts?
 - ☐ support students' unique responses to visual texts
 - ☐ teach and model a variety of comprehension strategies that viewers use before, during, and after interacting with visual texts
 - ☐ help students extend their initial understanding and interpretations of visual texts
 - ☐ help students examine the form, techniques, and symbols employed in visual texts
 - ☐ help students understand that each text reflects a particular viewpoint and set of values that are shaped by the text's social, cultural, and historical context
5. Do I provide students with, and help them to use, a variety of tools to assist students during their viewing?
 - ☐ provide activities and experiences that develop students' knowledge of visual elements and their effects
 - ☐ provide viewing guides
 - ☐ include peer learning activities
6. Do I involve students in assessing their viewing skills and strategies?
 - ☐ identify students' strengths and needs in their critical viewing abilities
 - ☐ consider peer, teacher, and self-assessments
 - ☐ use checklists, rubrics, and anecdotal notes
 - ☐ involve students in determining criteria for assessing viewing skills and strategies